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ABSTRACT

Trends in the current job market in the field of dance are identified, and aspects, such as personal qualifications, training requirements, income potential, and employment possibilities, are discussed. Employment opportunities in the professional world, the field of education, and the corporate environment are explored. Career opportunities for dance in the following areas are discussed: (1) professional dance--ballet, modern, jazz, musical comedy, ethnic, and tap; (2) teaching dance in studios, public and private schools, and colleges and universities; (3) dance choreography; (4) dance therapy; (5) dance medicine; (6) dance writer--author of books, articles, journals, and tests; archivist/historian; researcher; and dance critic for newspapers, magazines, or television; (7) dance notation, notation teacher, reconstructor, or autographer; and (8) arts management. Related areas, such as those associated with the technical production of dance programs, are briefly mentioned. (JD)

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CAREERS IN DANCE

Over the years the field of dance has provided a multitude of employment opportunities. Changing times and various conditions often bring a shifting emphasis on which careers are more viable in the current marketplace. This paper attempts to identify trends in today's job market in the field of dance; it also examines some important aspects such as personal qualifications, training requirements, income potential, and employment possibilities for the careers. Employment opportunities in the professional world, the field of education, and the corporate environment are all explored. Obviously it would be impossible to examine all aspects of the many career possibilities in these areas, but hopefully some insight will be provided into approaching employment in the selected careers.

Professional Dancer

In the area of live performances, dancers have several dance forms from which to select. Such forms as ballet, modern, jazz, musical comedy, ethic, and tap are all viable options in the professional field of dance. A dancer must excel in more than one dance form to increase the potential for more employability.

The obvious career, yet the most difficult to obtain, is that of dancing in a major dance company. A statistic in the Occupational Outlook Handbook (1:214) illustrates this point. According to that source, at any time in 1980, an average of only 6500 professional dancers were employed. It is assumed, however, that, since many dancers were probably between assignments, this figure is low. With such a low number of employment opportunities, com-

SP 025 074

petition for these jobs is extremely fierce.

On a brighter note, one must remember that professional dance careers are not limited to the major dance companies. Regional dance companies also are providing many dancers avenues for working. The 1979 Dance World (2:146-82) lists almost 100 such United States and Canadian companies. In addition, numerous small ballet ensembles, small modern dance companies, and jazz groups are constantly springing up across the nation. (3:78) Other opportunities offer more limited seasons; these include summer musicals, dinner theaters, theme park shows, industrial shows, state fairs, cruise liners, and night clubs. Futhermore, professional dancers have employment opportunities in areas other than live performances. These careers will be explored in a later section of this report.

In examining the training for an individual who is serious about a career in the professional dance world, it is generally agreed upon that intensive study, practice, and concentration on dance must begin at an early age. This is especially true if one expects to rise to stardom, or to attain any job as a dancer in a major company. Looking specifically at the ballet dancer, early training with top notch teachers is very important. In 1976, David Sutherland (4:40-45) published the results of a survey which was conducted by Ronald Federico. Federico interviewed 146 dancers who belonged to twelve ballet companies in the United States. In analyzing the data, it was revealed the 89% of the females interviewed began their training before age eleven. Only 1% of the females started studying dance after the age of seventeen. However, this trend was not duplicated by the males; of the men, 46% did not begin their dance training until after seventeen. Even so, the age twelve seems to be the traditional beginning time for a career in dancing. (1:214)

Early training can be provided by several sources. The most evident of these are private studios, regional ballet schools, schools of major ballet companies, summer training programs, and workshops. It is important to be taught properly the first time rather than to have to correct improper technique at a later date; extreme care must be taken in selecting a place of instruction, especially if classes are in a private studio. While the other institutions traditionally provide teachers with impressive credentials, small studios sometimes do not always have qualified personnel.

The availability of training centers, however, often limits one's selection. A good school is not always just around the corner. If an individual is truly serious about studying to become a professional dancer, it is not uncommon for a family to move to another location in order for the child to receive the necessary instruction, or for the child to live with "Aunt Sallie" so he or she can take lessons with a highly qualified dance master.

In addition to the early years, special training can continue into college years. Some 214 colleges and universities are listed in the Dance Directory: Programs of Professional Preparation in American Colleges and Universities (5:V) as having bachelor's or higher degrees in dance. On these campuses, dance programs are housed in various departments, such as physical education, music, theater, and fine arts. An individual should match the purpose of his or her training with the selection of a particular college or university. This person should compliment dance training with study in such other fields as music, literature, history, and visual arts.

As for modern dance, its training is usually less intense than ballet. For many individuals who select modern dance as a career of dancing, their discovery of this art form was often not until later in life; for many of them, their first experience with this dance idiom was in a college or university class.

Among the places for taking modern dance classes are private studios, (usually only in the larger cities), schools of major modern dance companies (particularily in New York City), summer training programs, workshops, and colleges and universities.

Training for the other forms--tap, jazz, etc.--can be found in similiar situations as those for ballet and modern dance.

No matter which dance idiom a person selects as a career, certain knowledges and skills are necessary. The performer must: (1) have technical skills in the chosen dance form, (2) have a working knowledge of additional dance forms, (3) have exposure to performance, and (4) have a wide knowledge of related art forms. This individual must also be in excellent health and be prepared mentally and physically for many long, hard hours of work and continued training. For example, a professional ballet dancer may take ten to twelve lessons per week for eleven or twelve months each year. This is often in addition to the time spent on the job rehearsing and performing. (1:214)

An important aspect associated with any career has to do with income potential. How much money can be made as a professional dancer? Several factors prevent a pat answer to this question. One dominating factor is the particular union to which a dancer belongs. Specific unions control particular job assignments. The salaries of professional dancers in opera, classical ballet, or modern dance are controlled by the American Guild of Musical Artists (AGMA). This union sets the minimum wages to be earned for its members under the 1983-84 contract as follows: (1) new dancers - $375.00 weekly, (2) corps dancers - $430.00 weekly, (3) solo dancers - $500.00 weekly, and (4) principal dancers - $550.00 weekly. (3:78)

In addition to the wages, dancers are paid $50 per day when they tour and have full medical and pension insurance. They are guaranteed forty weeks of work yearly, although there are some exceptions to this guarantee. Some examples of dance companies which employ unionized dancers are Alvin-Ailey American Dance Theatre, The Boston Ballet, Chicago Ballet, Merce Cunningham Dance Company, The Martha Graham Dance Company, and The San Francisco Ballet. (3:78)

Another union, the American Guild of Variety Artists (AGVA), has a membership of dancers who perform in state fairs, night clubs, dinner theatres, industrial shows, off-broadway or off-loop theatres, and the like. The current AGVA salary scale has a very diverse range of salaries. It starts at $241.00 per week for performing in a petite dinner theatre and goes up to $806.77 for a seven day calendar week in an industrial show. These dancers also receive some per diem and are provided with some forms of sick and relief funds. (7:1-9)

Actors' Equity is the union to which dancers in broadway shows and musical comedy belong. (8:121) They earn $600 weekly plus per diem.

However, not all dancers are represented by unions. The many small, less established groups, for instance, which employ hundreds of dancers frequently have a season of dance; these groups pay dancers either for performances given or for a specific period of time. Theses dancers do not receive any of the fringe benefits which are given by the unions. Unfortunately the majority of performers fall into this category. (1:215)

Despite the enormous growth and the vast audience in dance, it has yet to produce a large enough job market to accomodate all teh dancers who aspire to perform with a major company. That, coupled with irregular employment, forces dancers to seek supplemental income. Additional means of support are sought through the following: (1) dancers often work with companies other

than their own when between engagements, (2) key dancers are often put on faculty in the company school, (3) performers draw unemployment during nonperforming periods. (3:79)

A "Professional Dance Profile" was published recently in the Spotlight on Dance (9:5), a NDA publication. This article presented the results of a year long PACH survey by the Health Research Training Program, an affiliate of the New York City Department of Public Health; the population studied was 224 professional ballet, modern, and concert dance companies. According to the data, New York's average dancer: (1) is 28 years of age, with 17 to 63 being the outer limits, (2) is female, with 61%, (3) is single, totaling 56%, (4) lives in Manhattan, accounts for 83%, and (5) earns a mean income of $8,724.00 annually. Other interesting facts which were revealed stated that: (1) 75% of the dancers were unemployed at some time during the year, (2) 42% expect to change careers at age 35, and (3) 52% were college graduates.

As for the employment outlook for professional dancers, the following picture is painted: (1) a large number of people will be seeking a relatively small number of job openings, (2) employment opportunities should be equal in growth as the average for all occupations, (3) new professional dance companies, dance groups affiliated with the colleges and universities and dance in television should see expansion, and (4) keen competition for the available jobs shall prevail. (1:215)

Teacher

Whereas the number of jobs available for the professional dancer is limited a career in teaching dance offers a multitude of employment opportunities. For example, in 1980, approximately 23,000 persons were teaching

dance in secondary schools, colleges and universities, and private studios. (1:214) In addition to those openings, teaching positions in dance were also available in special education programs, adult education programs, and recreation programs. (6:1)

Private studios offer the largest number of positions for dance teachers. Thus, the local dance studio is one of the most logical places for a dancer to begin a career in teaching dance. (10:76) Of course, two options of employment are available for the person seeking to tecch ballet in a private studio. The person can either open his/her own studio, or purchase an existing one, or work for scmeone else in their studio.

For the teacher of modern dance, only a limited number of studio jobs are available. He or she can find additional teaching assignments in company schools and at dance conventions. These individuals may also teach master classes for college and university classes and also at arts high schools. Often these dancers are non-certified as far as educational administrators are concerned.

Dance in education has seen tremendous growth during the seventies and the eighties. Although some elementary schools still utilize the classroom teacher for physical eudcation instruction, many now provide qualified physical education teachers. The secondary schools usually fair better; they most often have certified physical education teachers. A dance specialist can also be used to work with the dancing at either level. Unfortunately, because of economic reasons usually, the trend to hire a dance specialist is often limited to the large school systems. However, all things considered, with many large school districts across the nation, a nice demand for dance teachers does exist.

Two rather unique teaching situations for dance in the public school come to mind. First is the availability of jobs at the approximately seventy arts high schools in the United States. (10:76) Here, as in the world of professional dance, competition for the jobs is extremely strong, as well it should be. The credentials of the teachers must exceed the challenge of the students.

Although some people do not think of drill teams in connection with dance, it is. For the past six or so years, an evolution in the improved quality of dance has become evident. Texas has always had some outstanding drill teams, but that number is growing at a rapid pace. In competition, the teams are judged on the traditional high kick and prop routines, and they also perform a jazz routine.

Almost every high school, and many junior highs, in Texas have a drill team. These girls work not only during football season, but virtually all year round. After half-time shows, opportunities for competition abound, both in-state and out-of-state. In late spring, floor shows are usually held; this event, which is used as a fund raiser, is really a concert of jazz dances. So you see, Texas alone provides hundred of jobs for drill team instructors. In some of the large school systems, this person may be involved with only the drill team, and pre-drill classes. Although this may not be dance for arts sake, it can still be good dance!

Colleges and universities provide well into the hundreds of jobs for dance teachers. Whereas most of the teaching mentioned above in the elementary and secondary schools pertained mostly to activity classes, in higher education a person can also teach lecture classes on theory, history, appreciation, aesthetics, and so on. Of course actual dance classes with

varying levels of technical difficulty are available.

Recreational programs often require the services of dance teachers; this specialist can find employment in a variety of places. The folk dance teacher can work at church socials, barn dances, YMCA and YWCA classes, nationality centers, and community recreation centers. A social dance instructor can teach at the "Y," in community recreation centers, with continuing education or extension classes, or in the private studio. The particular dance forms taught by the social dance teacher varies from traditional dances to the current fad dances. (8:77)

One should be able to see that the job market for dance teachers abounds. A variety of positions are available. What required training and skills must this person possess? The following is an examination of such features.

The studio teacher, as well as the recreational teacher, has several tremendous advantages over the educational teachers. First of all, currently no certifying body is in existence in the United States to regulate private dance studios. This can also work against an individual though; to be able to say that one is certified strengthens credentials. Some countries, Great Britian for example, have such a regulatory body. Perhaps following such an example would upgrade the status of our private dance studios.

Where does one receive training to become a studio teacher? Only a limited number of sources are available which are specifically designed for this program. (11:64) One can study in a professional studio, a university, or a conservatory. In studio training, one usually works as an apprentice under the direction of an established teacher. Studios often utilize their

senior, or advanced, students to instruct beginner classes. This type opportunity can sometimes lead to the start of a career.

Another entrance to a career in studio teaching occurs when a professional dancer retires from performing and transfers from dancing professionally to teaching dance. The obvious training one brings here is many years of lessons and performances. However, being a good dancer does not automatically qualify a person for being a good teacher.

Colleges and universities offer degree programs which prepare students to become studio teachers. Many individuals see the value of obtaining a college education; it should enrich and improve one's credentials, as well as give him/her more flexibility when seeking employment.

Dance teachers in the public school systems are regulated by state certification. Although most of the dance is included under physical education, an American Dance Guild survey lists the following states with approved dance certification: California, Maryland, Michigan, Missouri, Utah, and Wisconsin. (12:64) This is an incomplete list; Texas, as well as other states, also has such certification.

To teach at the elementary and secondary levels, one must hold a bachelor's degree from an accrediated college or university, and usually a valid teaching license from the state where one is employed. The particular major can vary from a physical education degree, to a physical education degree with an emphasis in dance, to a dance degree. If one aspires to teach at the higher education level, then a master's degree is necessary, with some institutions desiring a doctor's degree, especially if the teacher will have assignments in a graduate program.

As is true with everything else, there are exceptions to the rules. Both public schools and colleges and universities allow professional dancers

to teach fmom time-to-time. Often they serve in the capacity of artists-in-residence or adjunct teaching staff. These professionals usually have extensive professional experience, but as mentioned earlier, this is not always equated with having an educational orientation. (11:64)

In addition to educational and special requirements, certain personal qualifications are all but mandatory if one hopes to be a good dance teacher in any setting. The following is a list of such characteristics: (1) enthusiasm to assist others in learning, (2) good physical and mental health, (3) inspiring and convincing to others, (4) tolerance and persistence, and (5) individual skill and continued desire for self improvement. (6:1) As for required knowledges and skills, a teacher of dance must have: "(1) a philosophical understanding of dance and education, (2) an anatomical understanding of how the body works, (3) the ability to choreograph, (4) historical knowledge of dance as an art form, (5) knowledge of many dance forms, (6) knowledge of music, lighting, and costuming, (7) related course work, (8) the ability to teach and relate to people, and (9) administrative ability." (6:1) If a person is a studio teacher, especially an owner, he or she must also know about studio organization, how to work with stage mothers, and how to handle professional ethics. (11:64)

How much money does a dance teacher make? The amount of income from such a career varies widely; it depends to a great degree upon the specific nature of the job. A studio teacher in a small town with limited enrollment often has a hard time making ends meet. It is not uncommon for this person to teach in several small neighboring towns. Summers are often especially tight financially; decreased enrollment in the summer is usually due to the traditional family vacations.

On the other hand, a private studio can provide a very lucrative means of support. Large studios with several hundred students provide a substantial source of income for the owner, and also supports a staff as well.

In the area of education, salaries usually follow a state salary scale in the elementary and secondary levels. In addition to the base pay, some of the larger school districts, or those with some unusual circumstance, pay an increased supplement. According to a survey, the mean salary for public education in 1978-79 was $19,267. (12:v) Across the nation, teachers in colleges and universities have variations also in salaries. State-supported institution of higher education usually pay a smaller amount than private systems. Advertisements for faculty positions for dance teachers usually post a salary of $15,00 to $16,000 for a nine month contract; however, most notices state that salary is commensurate with experience.

The employment outlook is very bright in all categories for teaching dance. A tremendous number of jobs are usually available, but sometimes the person must be willing to relocate.

The two general areas just covered, that of dancing professionally and teaching dance, have provided the most evident positions in the field of dance as a career. In researching the next areas of discussion, only a limited amount of data was available relating to career opportunities. It was felt that however limited these areas deserved to be included.

Choreographer

Opportunities for the choreographer are virtually unlimited. All areas of dance have a need for talented choreographers.

How does one train for a career in this field? As far as professional training goes, few outlets for training are available. (13:149) Both studio

and college classes are available in this area on a limited basis, but these courses are usually in dance degree programs. Choreographers can also receive training while they are a company member in a performing dance group. As a matter of fact, this has been a natural route for a number of choreographers---dancer to creator. Although no educational restraints are placed on this career, a broadfield education concentrating on the arts in general would be desirable.

Some special personal traits are required for people entering this field. First of all, the individual must be imaginative. Since this person is involved with others, communication skills are necessary. The physical and mental health of this person must be in top condition. He or she must also possess enthusiasm, determination, dedication, self-discipline, and persistence. The created works must show polish, style, and good taste. (6:1)

The Society of Stage Directors and Choreographers is the main body controlling monies paid to this group. Again as with the dancers and the union, not all choreographers belong to this society. No matter whether or not one belongs to this organization, there are only so many available methods for receiving money in this field; they can be paid: (1) as royalties, (2) in a fee plus a small percentage of the profits for a Broadway show, (3) in a flat fee, or (4) in grant or endowment monies. One note here though is that if a person has his or her own company, and choreographs for it, that person does not usually receive a fee; however, if engaged by another company to set a piece, then a salary (usually a set fee) would be earned. (8:68)

As for the employment outlook for this area, it should hold many openings, with quite a diversity of possible assignments. For a dancer, it is one of the available avenues for supplemental income. Only a few top notch choreographers are able to use this as a sole means of support; the average choreographer has to have other means of financial support.

Dance Therapist

In trying to help the physically handicapped, the mentally retarded, and the emotionally disturbed, dance therapy has played a role for many years, and will continue to do so into the 80s and far beyond. (11:65) It has a health-giving potential. Several sources of employment are open to persons interested in this field. Public institutions and private hospitals hire such professionals; some persons go into private practice. They work in day care centers, family treatment centers, nursing homes, and in many other settings. (14:204) The American Dance Therapy Association establishes standards and procedures for certification. Both undergraduate and graduate degrees have been structured to meet the standards which are set forth by the governing body. Degrees can be earned with majors in psychology, education, and physical education, with supplemental and intensive studies in related course work. Residence programs which provide on the job training are usually required after college graduation and before final certification is granted. (15:1-4)

The following competencies are required of those persons entering the dance therapy field: "(1) integration of knowledge and skill generic to dance therapy theory and practice where emphasis is on utilization of dance movement as the process of intervention, (2) knowledge of dance, (3) a systematized approach to movement observation, assessment, and evaluation, (4) knowledge of individual and group psychodynamics and process, (5) knowledge of the human body and its functioning, (6) experience working with a variety of patient/client populations, (7) research design and methodology, and (8) understanding of one's professional role and responsibility within various settings," (15:1)

Dance Medicine

This new and upcoming medical field has innumerable chances for career

development. To date, it is hard to find specialists who are equipped to minister to the unique needs of the dancer. The dancer's special medical requirements offer practically all realms of the medical world opportunities for involvement. Orthopedics, osteopatic, chiropractic, surgery, nutrition, and general medicine all have a role which could be developed to give aide to the dancer. (11:65) Professional and student dancers should have access to the benefit of preventive medicine and therapy which should be a natural outgrowth of such medical treatment.

Training for such technical medical fields would follow the general format for other such medical specialists, but it would need to be supplemented with detailed knowledge of the dancer and his/her related problems. Information regarding standards and procedures for certification are now available from the American Dance Therapy Associations. (11:65)

Salary expectations should be in line with other comparable medical associates with equal specialties. Most salaries in the professional world of medicine are very high.

Dance Writer

In this report, the term dance writer includes several separate and distinctly different careers, i.e., author of books, articles, journals, and tests; archivist/historian; researcher; cartoonist. A revived interest in dance has brought with it renewed inquiry into historical forms, old forms, choreographic roots, and dancers of years gone by. The popularity of dance history classes in colleges and universities has increased significantly. People with varying interests, both professional and lay, are the audiences for new books and journals. (16:230)

Although positions as dance critics are more numerous than ever, they

are still limited in scope. The potential job market, however, is more expanded. Dance critics are now used more widely by newspapers, magazines, and even television, but more often than not, this person must have some degree of versatility in other arts. The critic must often cover all of the art events. (11:65)

Even thougn the avenues for careers in dance scholarship do exist, there seems to be a shortage of candidates for the positions. The public does represent a varied readership; all types of materials are needed to meet the diversified demands. (11:65)

How does a person train for the area of dance scholarship? It depends upon the specific direction one's career parth takes. If a person has an inclination for dance history, several notable colleges and universities offer graduate degrees in this field. They are: York University in Toronto, Canada, New York University School of the Arts and School of Education, Ohio University, San Diego State University, University of Colorado, University of Southern California, and University of Wisconsin. (16:230-33)

An individual seeking professional training programs in dance criticism has trouble locating such programs; they are virtually nonexistent. Dance critics need a background in both writing and dance. Journalism classes therefore would be of value, as would some type of dance training. Conferences, seminars, and workshops are held which concentrate on dance criticism. The Dance Critics Association, The National Endowment on the Arts, and the American Dance Festival are involved in fostering the development of dance critics. (16:235)

Dance collections are beginning to be established across the nation. The UCLA Dance Collection, the New York City Public Library Dance Collection, and the University of Texas Hoblizell Theater Arts Libray have extensive dance

holdings which must be catalogued, displayed, etc. (11:66) Other cities are also establishing such collections, the Dallas Public Library for exampie.

The employment outlook is varied for this group. Although a need exists to place many individuals in the above mentioned jobs, the actual marketplace is limited. The salary which one might expect to obtain would depend on the specific job. If an individual had a full-time job as a critic for a large city newspaper or a position as a television critic, the salary should be adequate for complete financial support. With sporadic assignments though, one would need an additional source of maintenance. As for writing general articles, one could expect little, or no, fee to be paid. Authors of books often write for a consignment; they must sometimes guarantee the publisher that so many copies of the text will be sold. They, too, would need another consistent source to provide for their livelihood. A dance archivist, librarian, on the other hand, should earn a living with the salary paid for services rendered.

Notator

Dance and opera companies, dance libraries, and colleges and universities all hire dance notators from time to time. (6:1) Notation uses a system of symbols to write the steps to a dance in order that it can be revived at another time. Although other forms exist, Labanotation and Benesh are the two which are used by the majority. (17:194)

In addition to the notator, several specializations branch-out from the base; these are notation teacher, reconstructor, and autographer. The notation teacher is often able to select between full-time and part-time employment. Approximately 96 colleges and universities now hire this specialist. In addition, job opportunities can be found at some dance studios, "Y's," and community centers. (17:197)

The reconstructor is another off-shoot so to speak. The responsibility of this person is to restage a piece, using a notated score. This type work requires being hired for a particular job, and traveling to the source of employment. The length of stay can vary as much as from three days to more than three weeks. (17:197)

The third associated specialty is the autographer, the one who sets the final copy for publication. Since 1973, this person has had available an IBM selectric/labanotation element typewriter. Currently a computer-notations system is being developed which will give further assistance to the autographer, but it will not eliminate him/her. (17:197-98)

Excellent sources of training are available for a person who wishes to enter into this field. The Dance Notation Bureau in New York is one of the foremost institutions in American for such study. At the Bureau, one can study: (1) all levels of labanotation, (2) effort/shape, (3) labanalysis, (4) ballet director's program, and (5) Benesh notation. The most extensive study in Benesh is taught only at the Institute in Sussex, England. Some more limited study in these, and other forms, can be taken at colleges and universities, at major summertime dance workshops, and at the School of Performing Arts in New York. (17:198-99)

Individuals wishing to enter into one of the above areas of notation must possess certain desirable characteristics. These are: "(1) ability to understand and analyze the motivation of movement, (2) ability to describe movement clearly and efficiently, (3) musical astuteness, (4) curiosity about all body parts in movement and how the individual parts contribute to the whole movement, and (5) theoretical knowledge gained from years of dance training." (6:1)

Income for dance notators also varies according to the specific assignment. Those working at colleges and universities on the full-time basis would earn salaries commensurate with others at their schools who hold the same rank and years experience. Some individuals work on a specific piece and therefore are paid accordingly. For individuals employed by the Dance Notation Bureau, they have an estimated starting salary in the $11,000 to $13,000 annual range. (18:0)

Arts Management

This last broad category to be covered deals with the business side of dance. The more specific titles for such positions would include the following: marketing and advertising, development officer, dance company director, publicist, artistic director, booking agent, college and university dance administrator, and grants officer.

Colleges and universities are beginning to recognize the validity of offering training leading to graduate degrees in arts administration. For example, Yale, Southern Methodist University, and Golden Gate College have such programs. Short workshops are taught by the American Symphony Orchestra League, Harvard, and the Performing Arts Management Institute. (12:65) Jacob's Pillow offers intern/apprectice programs in which the participants are involved in administration, development, marketing, retailing, and box office. (19:1)

For some of the above jobs, no formal training programs exist. The artistic director position is one such example. This person often learns by trial and error. Since it is often a dancer who decides to leave a current company and start a new one, past experience of dancing with a group provides

a starting point. (20:74)

The managing director of a company must wear many hats; the associated duties accompanying this job often include audience development, financial manager, and bookkeeper. Again, a good general background in sound business management would be helpful. Having the experience of dancing in a company would also prove beneficial, especially when ministering to the special needs of dance. (20:74)

Employment opportunities are certainly available for this field of endeavor. As long as there are dance companies to manage, sound business personnel will be needed. The actual importance and demand for each position may vary from time to time. Right now, for example, a strong development officer is essential for the survival of many dance companies; this is also true of the booking agent. Financial support from government grants is currently at a low period so sources of revenues in the form of patron contributions and in good audience support are mandatory. (20:74-5)

As for possible salaries, these too have ranges based upon the actual responsibilities for each job. Some suggested salary scales are given below; they are as follows: (1) artistic director--$10,000-$20,000 annually, (2) development officer--$12,000-$30,000 annually, (3) managing director--$10,000-$30,000 annually, (4) public relations agent--$12,000-$40,000 annually, and (5) booking agent--commission of bookings. (20:74-5)

Conclusion

In concluding, one should be reminded that this report is not all inclusive of the many career opportunities in dance. Such related areas as those associated with the technical production of dance programs (sets, lights, costumes, staging, sound, and the like) have been totally excluded. A

relatively new field, that of television dance commercials, was also not covered. In connection with this area of television, careers in film, photography, and video were also not presented. Music related professions such as composer, conductor, and accompanist were ommitted. The area of law even provides opportunities for dance-related careers; someone has to do all of the legal work connected with performances--contracts, copyrights, etc. And the list continues. Hopefully, though, this report has provided at least a partial insight into many career opportunities from which one has to select in the field of dance.

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